

Beethoven's Eighth Symphony Feature of Cycle Concert

Humorous Work of the Great Composer Adequately Performed by the Symphony Society Orchestra—Claude Cunningham Sings.

BY SYLVESTER RAWLING.

WALTER DAMROSCH and the Symphony Society's Orchestra reached the eighth symphony at the Carnegie Hall yesterday afternoon, and played it admirably. To the straightforward exposition of the master's works that have previously called for commendation was added a crispness of execution altogether delightful. The score of this symphony, composed by Beethoven, is suffering both physically and mentally, breathes the spirit of fun, and this Mr. Damrosch and his men faithfully reproduced. He fore the second movement the canon, "Ta, ta, ta, Herr Maizel!" was sung by a chorus. The appropriateness of the interpolation was shown in the immediate reproduction of it by the orchestra.

In an illuminative note, Mr. Kreibitz points out that Maizel, who afterwards lived in America for several years, invented ear trumpets for Beethoven, and "an instrument for beating time called the chronometer, in which a little hammer beats audibly upon a little block of wood." At a farwield supper, Maizel, Beethoven is said to have composed this catch, "Ta, ta, ta, Herr Maizel!" the ticking or hammering of which is reproduced in the symphony by the woodwinds. Mr. Kreibitz has not been able to determine whether the catch was adopted for the symphony or taken from it.

Claude Cunningham sang four Scotch folk-songs, arranged by Beethoven, with piano, violin and cello accompaniment by Walter Damrosch, Saslavsky and Bromsen, and two songs, "The Kiss" and the "Song of the Flea," with piano accompaniment by Walter Damrosch, most effectively. His "Bonnie Laddie, Highland Laddie," figuratively lifted the house off its feet. The accompaniments were charmingly played. The other numbers were the overture to "King Stephen," the Turkish march from "The Ruins of Athens" and the overture to "Fidelio."

The way is now cleared for the great ninth symphony, with its chorale finale, and the Benedictus from the "Missa Solemnis," which will bring the cycle to an end next Sunday afternoon.

HAMMERSTEIN'S SEASON ENDS; HIS PROMISE FOR NEXT YEAR.

Mr. Hammerstein closed his second season at the Manhattan Opera-House on Saturday night with a mixed bill that served to introduce nearly all of his principal singers. The house was crowded to the utmost limit. Hundreds of people failed to get the seats they applied for, and hundreds more were denied even admission. Everybody was applauded and recalled. Flowers were showered upon all, and Mr. Hammerstein was presented with a huge loving cup. It was nearly thirty minutes past midnight before the last curtain fell.

It was not an occasion for criticism—it was a love feast. Tetrazzini and Bassi, in the first act of "Traviata," began the performance. The first act of "Pagliacci," with Abbotini, Zenatello, Sammarco, Crabbe and Venturini, followed. Then came the garden scene from "Faust," with Mary Garden, Dalmores, Zepilli and Arimondi. After that Tetrazzini did the mad scene from "Lucia," and the end came with the second act of "Aida," in which were engaged Russ, De Cisneros, Bassi, Ancona and Arimondi. There was disagreement that these sterling artists, Bressler-Gianoli and Gilbert did not appear.

Tetrazzini won even more than her usual acclaim for the mad scene, which she had to do pretty nearly twice over. Among the tributes to her was a bouquet from the chorus girls. Zepilli got a bouquet thrown from an upper box which for some minutes Mary Garden appropriated. The climax was reached when the loving cup was given to Mr. Hammerstein. Jacques Colli, the stage manager, made the presentation speech, because, as he said, Campanini's English was lots worse than his own. Mr. Hammerstein's reply was practically a pronouncement to the effect that next season, with his new house that is to be built in Philadelphia, he would have the biggest company and would present the greatest variety of operas and singers that the world has ever seen.

Mary Garden's Marguerite, the only new thing presented, was a strange and baffling combination of her Melisande and Lucie. In looks she was the mysterious heroine of Debussy's "Pelléas et Mélisande." Upon that foundation she grafted all the sophistication of Charpentier's Parisian idyll. She was Melisande when she threw herself at Faust's feet claiming his protection. She was more than Louise when she showed that she knew just what to do with the jewels. Mephistopheles had provided for her enticement. And not all her skill could disguise her lack of the requisite vocal qualities in the scene. Nevertheless it will be interesting next season to watch her complete instead of a fragmentary Marguerite.

Mr. Hammerstein and many of his singers sail for Europe to-morrow, most of them to return. It is to be regretted that Bassi, one of the best dramatic tenors in heroic parts, does not seem to be one of them. And no mention is made of the re-engagement of De Cisneros. Where may Mr. Hammerstein hope to find an Anna's so convincing in beauty, or one who will sing the part so well?

EAMES AND BOY VIOLINIST AT THE METROPOLITAN.

Eames was the principal figure at the closing Sunday night concert at the Metropolitan Opera-House yesterday. She sang the solo part in the "Inflammatus" from Rossini's "Stabat Mater" and in Gounod's cantata "Gallia," a lament after the Franco-Prussian war. She never presented a more attractive picture, but her opening note in the "Inflammatus" was a screech, and at the end she was swamped by the chorus. One of us could not fail to recall Nor-

dia before she had passed the zenith of her glory, and her domination of this scene. In the Gounod composition Eames was more successful. Perhaps, she had saved herself for it.

Master Kotlarsky, violinist, in knickerbockers, Eton collar and the conventional quivering looks of alleged genius, played Strauss's "Zigeunerweisen" and Saint-Saens's "Rondo Capriccioso" with remarkable facility. His assurance was colossal. No Ysaie or Fritz Kreisler may ever hope to equal it. The boy is to be associated with Caruso in a concert tour, and the combination of world-acclaimed artist and unknown precocious genius doubtless will prove effective among the brilliant persons to whom a cruel fate has denied the privilege of living in New York.

Kirkby-Lunn, Lucas and Strauch were the other soloists. Ferrari conducted with zeal and discretion, giving a fine interpretation of Meyerbeer's "Dinorah" overture.

ANDREW CARNEGIE AT THE SAMPSONOFF CONCERT.

Andrew Carnegie, in his own hall, was the first to rise and greet Saponoff and the Philharmonic Orchestra on their last all-Tchaikowsky evening. There was an interchange of courtesies, not to say "kerchiefs," between the Russian conductor and Madame Carreno when the two, with the orchestra, blazed their meteoric path through the great B flat minor concerto.

The audience realized the masterful interpretation of the soloist, and the beautiful accompaniment of the orchestra, led with inspiring sympathy by the batonless conductor Mr. Saponoff also repeated his spirited and magnificent readings of the "Romeo and Juliet" overture, and the "Patetique" Symphony, the third movement of which brought both orchestra and leader a great ovation.

"STAR-SPANGLED BANNER" CLOSES THESE CONCERTS.

Dr. Frank Damrosch brought the season of Symphony Concerts for Young People to an end at Carnegie Hall on Saturday afternoon by calling upon the "congregation" to sing "The Star-Spangled Banner," which they did lustily. The folk songs of England, Ireland, Scotland and America made up the programme, with Edith Chapman Gould as soloist. Josef Hayman, the pianist, played compositions by Beethoven, Mendelssohn and Chopin to the delight of the large audience.

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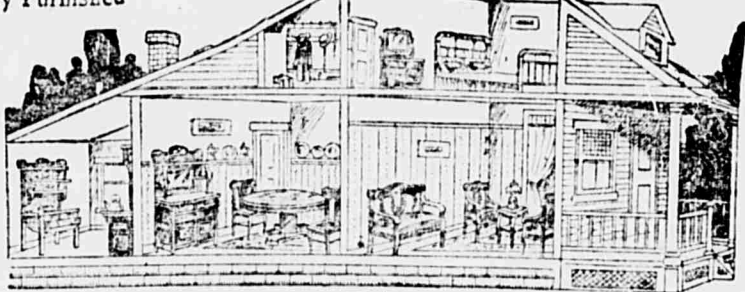
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